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TOG TALKS

by Janet Walker

Left—Bodice, petticoat and "knickers" of flesh colored crepe de chine. Cap of figured net and lace banding. Right—"Harming" cover of sheer nainsook with insets of net and lace. Below—Gown of nainsook with shoulder trimming of tuck net. This lovely garment is designed to go with the other garments of this same pattern.

DAINTY LINGERIE

When we have completed our Christmas gifts, and finished the last ball of sweater yarn in the house, rather than let the long evening pass without accomplishing something, we might turn our attention to the scrap-box and pick out dainty pieces of muslin that can be made into lingerie. Dainty corset covers can be made of ever so small remnants of nainsook and lace; perhaps we may even have a tiny piece of georgette or crepe de chine that could be used. The cover in the hands of the pajama-clad lady is an excellent example of what you can do with small pieces of material. The outline of the lace makes this garment very attractive, and the insets of coarse net, finished at the corner with a wee bit of handwork, completes its simple beauty.

The robe de nuit is made in the same pattern, and the set-in kimono sleeves insure longer wear as well as being beautiful. The pieces on the shoulder are made of tuck net. A few tucks in front and back give needed fullness, and when finished this garment slips on over the head.

The charming little figure on the left is sweetly feminine in every way, from the topmost bow on her pretty head to the newest of new footwear. Something about the boudoir cap gives it a fresh girlish outline, perhaps it is the net of which it is made, or perhaps the very bow perched high upon the head, anyway it should be becoming to every woman. The "knickers" and bodice petticoat are made of crepe de chine, the ruffles are of plain pleated net; ribbon bows to match the cap tie in cupid bows on the shoulder. The net motif is the same that is used on the gown and corset cover.

Many of us do not find time to make our own underwear, and yet we do appreciate the little hand touches that make these garments so appealing. Many women buy plainer garments of nice material and original design, and then trim them in individual ways by adding touches of lace or handwork. One nearly always changes



the ribbons on these garments, and in replacing them a new suggestion that is "different" is the combination of the pastel shades in very narrow ribbon braided together, and finished at the front with a waterfall effect in all the colors.

We who have so many times replaced the rubber banding in the waists of our covers and knickers, will rejoice over the suggestion of making this band of satin (which slips very easily) to replace the webbing, using only a strip of rubber four inches long at the back, if the garment

closes in front, and if closing at the back then vice versa. This small strip can be easily replaced, and renders unnecessary the taking off of snaps and fastenings.

While we are discussing delightful airy nothings, we might stretch a point and tell something about dainty little bib and blouses aprons for the home. As domestic virtues are being so much talked about, and Mr. Hoover is continually urging the American housewife to watch the larder, the economists urging her to make her own bib and tucker, and with the knit-

"TOG TALKS"

This article is number 21 of a series of papers on practical dressmaking and millinery subjects, with special hints on profitable buying for wear in Hawaii. This department is being conducted by Janet Walker, who, with several years of experience in dressmaking and with a wide knowledge of materials, patterns and values, brings to the work an unusually thorough equipment. All materials described in these papers may be purchased at the Honolulu shops and the aim is to furnish hints in an attractive, readable form for the women and girls of the city whether they make their own clothes in whole or in part, or buy at the tailors, the milliners, the dressmakers or the shops.

Future articles: Mid-Winter Modes. Latest Models in Hats.

ting trust still in full swing, it seems that every feminine compatriot would welcome an apron to save her frocks. There are aprons for sewing, for brewing, for dusting; aprons for use and aprons for beauty. Who knows but what they may become as much a style feature as peplums or tunics or bustles?

Without a doubt the knitting apron will prove the most popular of all, for by this time most of us have discovered that yarns do leave more than a trace of lint on our dark gowns. Some of us have found comfort in these knitting bags of fancy fabrics that untie into aprons, and then tie up again into bags when the day's knitting is done, but they are by no means common and a separate apron would prove a joy to many a faithful knitter.

And there was found another figured apron which looked as if it had been a piece of grandmother's foulard dinner gown, that had been retrieved from the ignominy of the scrap bag. The white satin background with its dainty tracings of cobwebby black lines, was finished with apple green ribbon, and all around the edge was a ruffle of finely pleated net. Tiny black velvet bows held the bib in place, and finished the corners of the apron. Any one wearing an apron of this sort over a china blue frock would present a charming picture, and look much like a choice bit of colonial interior decoration.

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As Christmas draws near and Santa Claus hovers somewhere over the islands, Chinatown—which includes all Oriental stores in a large and not exactly defined section—takes on new life and added attraction.

The quaint workmen in the jewelry shops speed up their production; in the Japanese bazaars the rare and shimmering silks and the bright colored kimonos are heaped all day long on the counter, and the streets are crowded with shoppers.

No matter how much time one passes amid Oriental art treasures, one never becomes surfeited with them, for there is a certain air of mystery about the products of the Far East that keeps one's interest aflame. Perhaps it is because the art of the Chinese and Japanese is so unlike that of the Occident that it holds its charm; or maybe the reason is to be found in the historical associations that the Oriental vases and paintings, bronzes and lacquerware bring with them overseas.

The religions of Japan are plainly reflected in the nation's art, as is true of most other countries.

The earliest religious worship in Japan was of heavenly bodies, or wind and fire and thunder, and even of the forests and streams. Then followed a deification of the illustrious dead as well as of family ancestors; on the death of a member of a family he becomes "kami," or one to whom prayer is offered. The reverencing of ancestors continues to this day.

Chinatown has more objects of Oriental art concentrated in a comparatively small area than has almost any other city outside of San Francisco in the United States. If your interest lies in antiques, you

will find them there, hundreds of years old; if in modern examples of Oriental craftsmanship, that line is just as varied and complete.

The Chinatown bazaars have not taken advantage of the high cost of living to raise the prices of these goods imported before the rate advanced. They are still held at the old figure, but, once sold, they cannot be replaced at the prices which now obtain. This situation has appealed strongly to connoisseurs, who are daily taking advantage of it.

Perhaps the sandalwood fan, which can be purchased at virtually every Chinese and Japanese store is the most popular of the smaller purchases. There are fans of various feathers, also. Some of the combinations of peacock feathers and sandalwood are extremely attractive and the price is moderate.

Various textures which cannot now be secured from the Orient are still on sale in local houses. Exports from India have been much restricted since the war broke out but large stocks were on hand in some of the Honolulu shops and offer inviting possibilities.

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